

Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

FIGURE COMPOSITION IN PHOTOGRAPHY

By Tudor Jenks

Illustrated from photographs by E. S. Bennett.



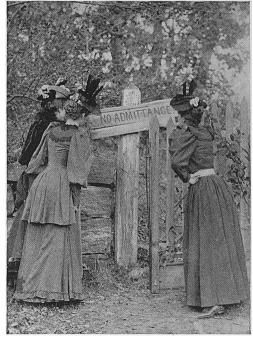
PHOTOGRAPHY is the legitimate daughter of art, and science is but her nurse. The motive that urged men to fix the image of the camera obscura, was the love of the beautiful rather than the desire of knowledge. The manifold applications of the camera to industries and commerce tend to obscure its lineage; and the professional photographer, who must consider first the commercial side of his business, naturally lends himself to his art's degradation. His patrons pay for resemblance, and to secure resemblance with the least expenditure of time, taste, and trouble, will bring him the most general and best-paying custom. But the amateur should be an artist. He can never compete with professionals upon their chosen field, but he has already shown that where pure art is concerned the professional is out of the race.

The artistic quality to which photography can best

establish its claim is composition—the arrangement of objects artistically. draftsman should excel in accent, the colorist in harmony, and chiaroscuro may

well be studied by both as a means toward reaching any especial quality. But in photography accent is reached only through "dodges" in printing or retouching, and color-harmony is out of the question. But composition is for the photographer as for the draftsman or colorist. From given objects he may construct a picture or make a hotchpotch; and his artistic rank is determined by his position between these extremes.

With this paper are some illustrations of picture-making, with special reference to the possibilities of composition before the camera. The picture, for example, "No Thoroughfare," is one where the grouping is good, the attitudes are pleasing, and the composition is simple and effective. It is lacking only in a bit of "Sherlock Holmes" detail. If the notice were real, the gate would be closed, or at least capable of



NO THOROUGHFARE



THE DRYAD'S PATH

being closed; and now the sign is so placed that the gate must shut against it.

"The Dryad's Path" is excellently composed, in that the attention is concentrated on the figure, the lines of the pose are graceful, and the masses sufficiently broken. Possibly the picture would have gained in suggestiveness if the eves had been directed down-Best of all is "The Cross-cut."



THE CROSS-CUT

The lines are charmingly varied, the dark points well placed, and the broad lights harmonized. The avoidance of the vertical line gives a subtle suggestion of motion. This picture it would be difficult to improve.

Taken altogether, the pictures are pleasing and satisfactory—and what an advance they are over the hide-bound subject with his head in a vise, and his hand on a truncated pillar!



IN STRICT CONFIDENCE



"THAT'S HIS BOAT, NOW!"